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on this movement will appear, I feel certain, from a second examination of the literature. And the diligence which has produced the admirable chapter on Spenser can easily supply the missing one on the greatest of the Elizabethans. The treatise will gain thereby in depth and completeness.

In spite of what I cannot but consider an oversight, Dr. Phelps has obtained most important results. In no previous work has the origin of the Romantic movement been traced so carefully; nowhere else has the story of its rise been set down so fully and in such plain terms. He has also made clear what was only previously suspected,—the supreme influence of the Elizabethans both in matter and form, and the early rise of Romantic tendencies. The long array of imitators of Spenser is surprising and convincing; and the connection between the followers of Milton and the "grave-yard" school is fully established. But the method used is even more commendable than the results obtained. For hearsay, we have fact; and for showy hypothesis, painstaking research. The power of such a method to help us to knowledge in this particular field is only dawning upon us. Dr. Phelps's use of it has given us a book which every student of the romantic movement will find indispensable.

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#### FRENCH DRAMA.

*Louis XI*, tragédie par CASIMIR DELAVIGNE, edited with introduction and notes by H. W. EVE, M. A., late Fellow of Trinity College, Cambridge, Head Master of University College School, London. Pitt Press Series. Cambridge: at the University Press. 1894.

THE life of Louis XI appeals to English speaking people for several reasons: he has been a favorite character with some of the modern English tragic actors,—notably, Mr. Irving; his portrayal by Scott in 'Quentin Durward' has made him known to a larger circle. In his early years he viewed that great struggle which ended in the overthrow of the English power in France in 1453; his reign also represents one of the most critical periods of French

history—a period during which the feudal power in France was broken, and the feudal nobility made subservient to the royal power. It was a time of consolidation, reconstruction, and of reform, and one full of dramatic action.

Delavigne's drama is highly interesting to the student of literary history; it shows how he regarded the crusade begun by Victor Hugo in his preface to Cromwell in 1827. 'Louis XI' was represented for the first time in 1832, but the author had conceived the plan nine years earlier. In his early works Delavigne was a follower of the classic style; in his later works, he was somewhat influenced by Romanticism, but never sympathized with it in all respects; in 'Louis XI' he adheres to the old versification, but does not feel bound by the unities of time and place; in short, he is neither a follower of the old style nor of the new, but chooses what he considers best from both, hence the work is important in the history of the transition.

This edition is preceded by an introduction on the life and works of Delavigne and an account of his relation to the literary history of his time. It is a matter of regret that such a literary introduction is not considered a requisite in all annotated editions of foreign classics; no student can study a work intelligently who does not know its relation to literary history. The introduction also contains an account of the life of Louis XI, of the state of France at his accession, of his triumph over the feudal nobility, together with some remarks on the other characters of the play. Twelve pages of the introduction are devoted to an explanation of French versification; the text is followed by seventy-eight pages of notes. Those of an historical and explanatory nature are very valuable for a college edition, but many of the grammatical notes might have been omitted, since students would already have encountered the difficulties here treated, in earlier reading, before being introduced to such a work as this. In a few cases the editor has ventured upon derivations, but, in this field, his statements are, in some instances, not the etymologies at present accepted; among these are *donc* which is derived from *tunc, oui* from *hoc illud*, *néant* from *ne ens*. The explanation of the *v* in such words as

*glaiive* (l. 2067) *veuve*, *juive* is not the accepted one.

One admirable feature of the editions of this series is the care shown in reading the proofs. Not a single printer's mistake has been noted.

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### GUY DE MAUPASSANT.

*L'Œuvre De Guy de Maupassant*, par RENÉ DOUMIC,—*Revue Des Deux Mondes* 1<sup>er</sup> Novembre, Paris, 1893, pp. 187-209.

*Les Nouvelles de M. De Maupassant*, par BRUNETIÈRE,—*Revue Des Deux mondes*, 1889. Vol. lxxxix, 1888, pp. 693-704.

*Les Contemporains. Études et Portraits Littéraires* (première série), par JULES LEMAÎTRE. 1890, pp. 285-310. *Guy De Maupassant*.

TAKING M. Doumic's article as the basis of this review, I purpose to arrange his material under the three heads, the man, his times and his writings. Of these, however, we are to deal especially with the latter in this paper; yet it must be remembered that every poem, novel, system of philosophy, or history, is but the exponent of the man and his times, hence, in the treatment of the one, we necessarily have a fusion of the three.

#### I. THE MAN.

Especially worthy of note in this connection is the marked individuality of de Maupassant and the influence of the same upon the productions under consideration. Foremost in this catalogue of personal traits, are to be mentioned his invincible will, his incessant labor, his tireless and ceaseless activity of mind. This predisposition to patient and careful study, springing from an exhaustless wealth of energy, naturally conducted him to the high and exalted literary ideal: that the professional writer should be a real artist in literature; that he should study his profession as the sculptor, painter and architect do theirs; that literary science is an art, having powers of expression, fine shades of discrimination, rules and laws of which the application requires untiring effort. He spurned the idea of

writing without the most careful preparation; he protested vigorously against unconscious productions—that a man could, unconsciously, under the inspiration of thought, turn off a completed volume without any further reworking. On the contrary, that for which de Maupassant strove most, was a conscious product, a systematized literature, the result of professional training.

In consequence of the early bent of his nature and his habits of study he lived a solitary and secluded life. Shutting himself out from the world and friends, his sad nature converted every consolation into a sorrow, after the manner of the famous weed whose horrible taste is said to embitter the whole system when once imbibed. Like John Milton, the great English poet, he dwelt apart, the world knowing little of his life; but, after all, the melancholy loneliness of the man lends a peculiar dignity to his character; surrounding him with the silence and solitude of his closet, we are wont to read into his life the intellectual elements of a man selected from some lofty and stirring epoch of history. In addition to his indomitable will, high ideal, intense application, pessimism and solitary disposition, we must note his decided modesty: he wrote not for fame and notoriety, but as a simple business of bread-making.

#### II. HIS TIMES.

The next influence to be considered in the order of our author's mental make-up is that of the individuality of his age; as a matter of fact, the influence of the man upon his times and of the times upon the man, is the real basis of literature. In the light of historic setting, the writer can be located and his productions interpreted.

The chief literary tendencies bearing directly upon the subject in hand, were the two kinds of novel, subjective and objective romance. The partisans of subjective romance demand that the writer shall strive to indicate the slightest evolutions of the soul, and all the most secret motives which determine our action, allowing only a secondary importance to the resulting fact. According to this school, it is necessary to write a novel after the manner of a philosopher who composes a